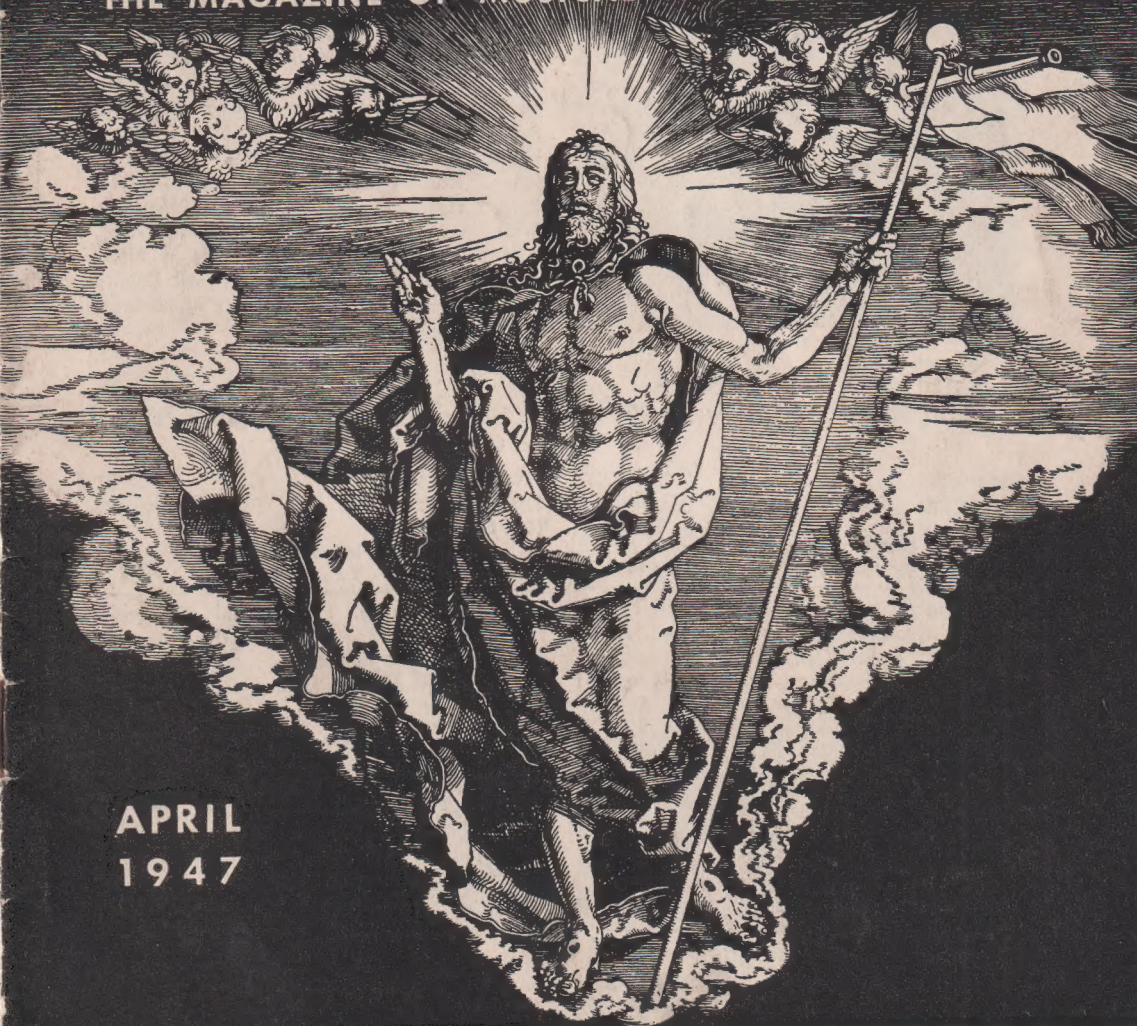


RCA VICTOR

Record Review

THE MAGAZINE OF MUSICAL FACT AND COMMENT



APRIL
1947

After an old print by Gustave Doré

GREINER'S, Inc.

1224 Chapline Street

Wheeling, W. Va.



RCA VICTOR

Record Review



APRIL, 1947

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VOL. 10, NO. 12



MME. FRANCES ALDA, former Metropolitan Opera soprano, examines a record of her own voice included in initial RCA Victor Heritage Series recordings, as Mrs. John Bradley (left) and Mrs. William Francis Gibbs of the Metropolitan Opera Guild look on. The picture was taken some time ago at a special program of the Metropolitan Opera Guild Exhibition, when original Victor recordings by Mme. Alda and others, re-issued by RCA Victor as the first of a group of Heritage Series records, were presented to the Guild. The album includes a record made by Mme. Alda in 1911, in which she is heard singing the aria, *Salce, Salce* and the *Ave Maria* from Act IV of Verdi's *Otello*.

Single records by *Defauw* and *Rubinstein*

FIREWORKS STRAVINSKY
SICILIENNE FAURÉ
 Chicago Symphony Orchestra
 Désiré Defauw, Conductor

RCA Victor No. 11-9447 \$1.00 List Price ▲

Turning to contrasting Russian and French music, the Chicago Symphony Orchestra, under Defauw's direction, captures with superb effect the bombastic and exciting rhythms of *Fireworks* and the subtle and sensuous lines of the *Sicilienne*. The former work was composed for the wedding of Rimsky-Korsakoff's daughter. Fauré's lovely *Sicilienne* is taken from the incidental music to Maeterlinck's



Désiré Defauw

FORGOTTEN WALTZ LISZT
THE PROPHET BIRD SCHUMANN
 (Op. 82, No. 7)

Artur Rubinstein, Pianist
RCA Victor No. 10-1272 \$.75 List Price ▲

well-known drama, *Pelléas and Mélisande*.

From the works of two of the Romantic period's greatest composers, Artur Rubinstein has programmed compositions that have long been a source of delight to concert audiences. The delightful Liszt composition is one of *Three Forgotten Waltzes*. Schumann's *Prophet Bird*, from his *Forest Scenes*, will enchant you with its forest setting and bird imitations.



Artur Rubinstein

Betty R. Schoenfeld
 Editor

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J. M. Williams
 Manager

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selections from

PRAYERS AND POEMS

written and recorded by *Francis Cardinal Spellman*
Archbishop of New York

IT is with profound pleasure that RCA Victor presents this beautiful and distinguished selection of records. Universal in appeal, these inspired, moving and sensitive words of Cardinal Spellman reflect the nobility, the simple dignity and strength—in short, the way of life for which he has stood and which he has been able, in a large measure, to project to a tortured world.

As Military Vicar of the Armed Forces, Cardinal Spellman was extremely active on the turbulent fighting fronts of Europe and in the Pacific. During his visits to our far-flung battle lines he became one of the most popular figures among all men, who recognized in him not only a friend of warmth and courage but the personification of a great spiritual force as well.

With his pen, Cardinal Spellman was later to set down his first hand experiences. Many of his poems which followed dealt with these experiences, while others had more of a "peace-time" reflectiveness.

All the *Prayers and Poems* included in this

album have been published in Cardinal Spellman's book of the same name by Charles Scribner's Sons with the exception of *Prayer for Our Times*. Timeless in their significance, they not only paint an over-all picture of war and the righteous peace the Cardinal prays will follow, but reach the innermost heart of each subject with which they deal. When Cardinal Spellman speaks of *The Risen Soldier*, the "soldier" is all fighting men whose cause has ever been liberty and justice. In his stirring and poignant *Prayer for Children* he speaks lovingly of the rights of every child, the normal rights that have existed since the beginning of time.

Cardinal Spellman's delivery of his own *Prayers and Poems* is simple and straightforward. His message is a welcome one to the entire world—and for all time!

SPELLMAN: PRAYERS AND POEMS

The Risen Soldier; *Prayer for Our Times*; Resurrection; *Prayer for Children*; *Our Sleeping Soldiers*; No Greater Love (abridged)

Francis Cardinal Spellman, Reader
Archbishop of New York

MUSICAL MASTERPIECE ALBUM M-1097

Three 12" RCA Victor Records \$3.85 List Price ▲

Cardinal Spellman with a group of tots from the New York Foundling Hospital. The Cardinal will give all royalties from the sale of these recordings to this Institution.



The RCA Victor *Heritage* *Series*

Second release



Gerville-Réache



Boninsegna



Sammarco



McCormack



Bori



Plançon

The glorious voices from the Met's most fabulous era—and the grand stock of Victor's earliest recordings—"undoctored"—save for the addition of grooves and the removal of excessive flaws—now available on "Red Seal" De Luxe Vinylite Material—five new recordings of famous artists.

Our first list included arias by Caruso, Tetrazzini, Ancona, Alda and Journet.



Amato

CELESTINA BONINSEGNA, one of Italy's finest dramatic sopranos, was born *Reggio Emilia* in 1873. Established throughout Europe as an artist of the first magnitude, she came to the United States in 1907. For three memorable years she sang to American audiences, appearing with the Metropolitan and Boston Opera companies. In arias from two of Verdi's masterpieces, *Aida* and *The Masked Ball*, we present the voice of Boninsegna.

MOZART: INVOCATION (Great Isist)
(from "The Magic Flute"—Act II)
recorded January 24, 1905

FERRARI: LE LAZZARONE
GEORGES: LE FLIBUSTIER
recorded February 20, 1905
Pol Plançon, Bass
with Piano

RCA Victor No. 15-1007 \$3.50 List Price ▲

At the age of twenty-two, the Neopolitan baritone, **PASQUALE AMATO**, made his debut in *La Traviata*. It wasn't long before he was making history at the Met. He appeared in many notable "firsts," including the initial American performance of Franchetti's *Germania*, with Destinn and Caruso in 1910. From this work he gives a magnificent rendition of the principal baritone aria. On the reverse side he sings a virile excerpt from one of Verdi's earliest operas.

BIZET: HABANERA (from "Carmen"—Act I)
recorded Dec. 9, 1910

MASSÉ: CHANSON DU TIGRE (Song of the Tiger)
(from "Paul and Virginia")
Jeanne Gerville-Réache, Contralto
with Orchestra
recorded May 5, 1911

RCA Victor No. 15-1008 \$3.50 List Price ▲

In 1902, at the age of eighteen, **JOHN McCORMACK**, who as yet had had no vocal lessons, won his first prize, the gold medal at the National Irish Festival in Dublin. Years later he was heard in both opera and concert in London, Naples and New York. In 1909, he made his American debut with Hammerstein's Company in *La Traviata*. We are happy to present him in a selection from this opera, in which he is joined by Lucrezia Bori. On the reverse side, with Sammarco, he sings the duet from the last act of *La Bohème*.

APRIL, 1947

VERDI: O CIELI AZZURRI (Oh, Azure Sky)
(from "Aida"—Act III)
recorded in Milan, 1910

VERDI: MA DALL' ARIDO STELO DIVULSA
(Yonder Plant Enchanted)
(from "The Masked Ball"—Act II)
recorded in Milan, 1906
Celestina Boninsegna, Soprano
with Orchestra

RCA Victor No. 15-1006 \$3.50 List Price ▲

The beloved French dramatic bass, **POL HENRI PLANCON**, was born in 1855. He made his debut at Lyons in 1877. From then on, he was to thrill audiences yearly in New York, Paris and London. Many will recall his monumental interpretations of such roles as *Sarastro* and *Mefistopheles*. Plançon was as noted on the concert platform as he was on the operatic stage, and he often sang the two numbers presented on this record as encores. He died in France in 1914.

VERDI: O VECCHIO COR, CHE BATTI
(My Beating Heart)
(from "The Two Foscari")
recorded April 14, 1913

FRANCHETTI: FERITO PRIGIONIER
(A Wounded Prisoner)
(from "Germania")
recorded April 18, 1913
Pasquale Amato, Baritone
with Orchestra

RCA Victor No. 15-1005 \$3.50 List Price ▲

The French contralto, **JEANNE GERVILLE-REACHE**, was born in Orthez in 1882. While she was only a child her phenomenal voice attracted the great Emma Calvé, who advised her to train for an operatic career. As a result she was to become one of Hammerstein's brightest stars. During her term with the Paris Opera, from 1900-1906, one of her finest successes was in Victor Massé's opera, *Paul and Virginia*, from which she sings the contralto aria on these records.

PUCCINI: AH, MIMI, TU PIU NON TORNI
(O Mimi, Ficklehearted Maiden)
(from "La Bohème"—Act IV)
John McCormack, Tenor
with G. Mario Sammarco, Baritone
recorded March 23, 1910

VERDI: PARIGI O CARA (Far from Gay Paris)
(from "La Traviata"—Act III)
Lucrezia Bori, Soprano
John McCormack, Tenor
with Orchestra
recorded April 8, 1914

RCA Victor Record No. 15-1009 \$3.50 List Price ▲

▲ Suggested list price exclusive of excise tax. 5



Shaw records *Bach* *Cantata*

At the recording session

SOLI DEO GLORIA—for the glory of God . . . Rarely did Bach fail to add these words to his scores, regardless of whether they were sacred or secular. For music was the means with which he worshipped. It was his medium of expression and above all else was a reflection of his love of God.

In 1723, Bach, not yet thirty, came to Leipzig as Cantor of the Church of St. Thomas. Here he remained for the rest of his days, producing an abundance of the rich masterpieces that have come to be treasured by the world.

One of his crowning achievements was an astonishing cycle of Church Cantatas. Of these works, Bach produced no less than fifty-nine a year for five years!

The moving Cantata No. 4, *Christ lag in Todesbanden* (Christ Lay in the Bonds of Death), was composed in 1724 for Bach's first Easter Sunday service at the St. Thomas Church. With this superb album of four ten-inch records, Robert Shaw and the RCA Victor Chorale and Orchestra recreate with sheer artistry an unusually beautiful and stirring work.

The text is a congregational hymn with words by Martin Luther. The melody, as Bach uses it, first appeared in the *Erfurt Echiridon* in 1524, and was employed by him in other works as well as this cantata.

Effective indeed is the orchestral background, provided here with taste and complete authenticity. The four-part chorus is complemented by violins, violas, continuo, cornet and trombone.

Christ lag in Todesbanden consists of a brief but eloquent opening *Sinfonia* and seven verses, all variations on the lovely basic melody. Program notes on the inside front cover of the album provide words of the entire hymn, both in German and English.

From every standpoint—recording, musical and dramatic—this offering provides a unique experience.

BACH: CANTATA NO. 4—CHRIST LAG IN TODESBANDEN

Robert Shaw conducting the
RCA Victor Chorale and Orchestra
MUSICAL MASTERPIECE ALBUM M/DM-1096
Four 10" RCA Victor Records \$3.75 List Price ▲

Oratorio Arias

sung by
Norman Cordon

AFTER too long an absence from RCA Victor's "Red Seal" release lists, the American bass-baritone, Norman Cordon, returns with an impressive program. This versatile artist, for years one of the Met's important figures, has proved himself equally at home on the operatic stage, before a microphone and on the recital platform.

He turns now to a veritable cross-section of oratorio music from Bach to Mendelssohn, and on six record sides, offers arias from some of the sacred masterpieces of all time.

The first work to be represented is Bach's mighty *St. Matthew Passion*, composed in 1729, and ranking, along with his *B Minor Mass*, as his supreme artistic achievement. Norman Cordon sings the dramatic aria, *Gibt mir meinem Jesum wieder* (Give me back my Lord), the Evangelist's commentary on the betrayal by Judas and his consequent suicide.

It was Handel who brought the Oratorio form to a state of highest perfection. From *The Messiah*, probably the most potent force in all English music, we hear the bravura bass aria, *Why do the nations rage so furiously together*. This is taken from the second part of the oratorio, which portrays Christ's suffering, crucifixion and resurrection. Like the *St. Matthew Passion*, this work of Bach's contemporary voices beautifully his profound faith and religious spirit.

The Viennese Catholicism of Franz Josef Haydn was reflected in his music with a warmth, a comfort and a humanness that were a far cry from the theatrical Italian, or the sombre Spanish Catholicism. Indeed, the folk-like melodies that crept into his symphonies and quartets, and the earthy simplicity that told so definitely of his peasant origin, found

ORATORIO ARIAS

Handel—*Why Do the Nations* (from *The Messiah*); Haydn—*Now Heaven in Fullest Glory Shone* (from *The Creation*); J. S. Bach—*Give Me Back My Lord* (from *St. Matthew Passion*); Mendelssohn—*O God, Have Mercy Upon Me* (from *St. Paul*); Mendelssohn—*Lord God of Abraham* (from *Elijah*); Mendelssohn—*It Is Enough* (from *Elijah*)

Norman Cordon, Bass-baritone

RCA Victor Orchestra

Sylvan Levin, Conductor

Joseph Fuchs, Violin Solo

MUSICAL MASTERPIECE ALBUM M-1094

Three 12" RCA Victor Records \$3.85 List Price ▲

full expression in his sacred works as well.

"Why shouldn't I be gay when I think of dear God?" he once asked when he was reproached for composing church music of too gay a hue.

Within a majestic, Handelian framework, the joyous lines of *The Creation* flow with Haydn's sublime and graceful simplicity. From this work, Norman Cordon sings *Now Heaven in Fullest Glory Shone*, the aria that tells of the sixth day of the Creation, just before God decides to create man in His own image.

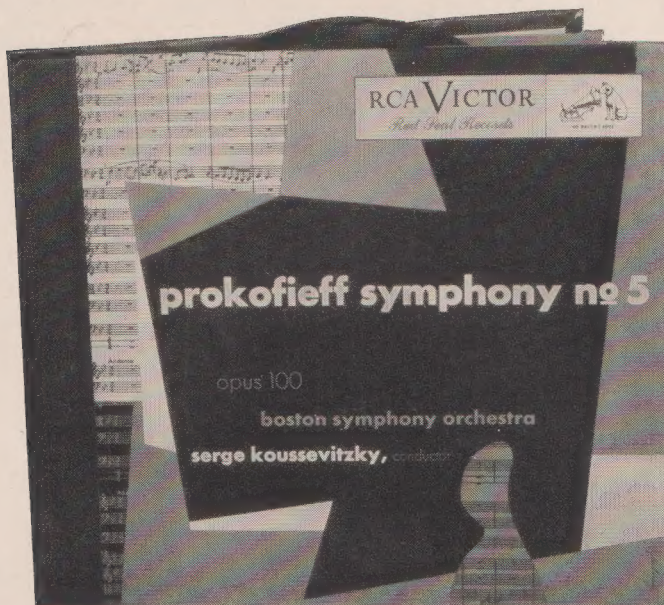
The name of Felix Mendelssohn stands as one of the greatest luminaries of the first half of the nineteenth century. Interestingly it was he who resurrected Bach from oblivion by carrying through, after many difficulties, the first performance in seventy-nine years of the *St. Matthew Passion*.

After Haydn, he was the next important craftsman of the Oratorio. His two great works
(continued on page 14)



Norman Cordon (right) and Fred Maisch, recording engineer, listen to a Cordon playback

A twentieth-century masterpiece



NOW available on records is a composition for which the public has been clamoring ever since its first performance in this country. Significantly, it was Koussevitzky and the Boston Symphony Orchestra who introduced Prokofiev's Fifth Symphony in November of 1945. This event took place less than a year after its Moscow premiere when the composer himself conducted.

During the years from 1939 to 1944, Prokofiev produced some twenty-five works, all tending toward more serious expression. Among this group we find the operas, *Semyon Kotko* and *War and Peace*, the Sonata for Piano and Flute, the String Quartet in F, three piano sonatas—and the Fifth Symphony.

It is a curious fact that in all the creative material produced by Prokofiev since his Fourth Symphony in 1928, there should be no other work in this form until nearly twenty years later. With his next symphony, however, he reached new heights—and his remarkably concise and vivid speech, with its dynamic and fascinating lines assumed startling proportions.

Actually Prokofiev had been jotting down themes for his Fifth Symphony for several years. The entire score was set down in one month during the summer of 1944.

Writing during the terrible war years, the author was moved to express his reaction to the greatness of the human spirit. He has more than succeeded in his music.

The symphony is in four movements: *Andante*, *Allegro marcato*, *Adagio* and *Allegro giocoso*. It is planned on monumental lines and scored for a large orchestra with the percussion section in a prominent role.

There is no need, of course, to go into a lengthy discussion of Koussevitzky's reading of the work. There is a sumptuousness here and a full bodied vigor which the orchestra, under his direction, projects with sheer beauty and effectiveness.

PROKOFIEFF: SYMPHONY NO. 5

Boston Symphony Orchestra
Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1095

Five 12" RCA Victor Records \$5.85 List Price ▲

Beecham
records music from

The Great Elopement

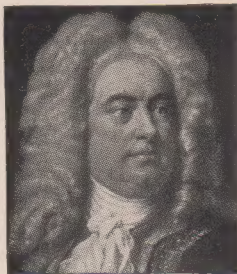


"**T**HE GREAT ELOPEMENT is a ballet of which I have written the story and scenario. It consists of nineteen pieces and the music is founded upon various numbers from operas of Handel, all of them rescored for modern orchestra."

With this and other ballets, and with two orchestral suites, Sir Thomas Beecham, Bart., distinguished conductor of the London Philharmonic Orchestra, has performed one of the most important services for the world of music in the last two decades. For he has shaken the dust of years from a rich assortment of delectable compositions of Handel, the composer who, until recently, was known to people only through *The Messiah* and very few other works.

It is indeed a curious fact that nearly fifty operas by Handel lay dormant for years. The chief reason seemed to be that the type of singer necessary for an adequate performance was non-existent. But the music itself, to a large degree, is beautifully conceived and among Handel's loftiest expressions.

Careful research on the part of the inexhaustible Sir Thomas has uncovered a wealth of material—and with artistry, taste and imagination, he has gathered them together in a charming and unique manner. Today, a notable portion of this music is available, music of truly vivid



George Frederick Handel

HANDEL-BEECHAM: THE GREAT ELOPEMENT

Sir Thomas Beecham, Bart.
and the
London Philharmonic Orchestra

MUSICAL MASTERPIECE ALBUM M/DM-1093

Three 12" RCA Victor Records \$3.85 List Price ▲

and authentic eighteenth century grace and dignity!

The Great Elopement is one of five suites that Sir Thomas based on the music of Handel. Only two were conceived as straight concert works—*The Faithful Shepherd* (1939) and *The Little Suite* (1943). The others are *The Gods Go A-Begging* (1928) and *The Origin of Design* (1932).

The action of *The Great Elopement* takes place during the latter half of the eighteenth century in the fashionable English resort city of Bath. Chief characters involved are Elizabeth Linley, daughter of the Music Director, her brilliant lover, Richard Sheridan, as yet unknown as the future author of "The Rivals" and "The School for Scandal," and the colorful Beau Nash, Master of Ceremonies, who assists the young lovers in their romantic cause.

All but six of the nineteen numbers of this suite are in
(continued on page 14)

NEW SINGLE "RED SEAL" RECORDS

HOME ON THE RANGE DAVID W. GUION
THE LAST ROUND-UP BILLY HILL

RCA Victor No. 10-1273
 \$.75 List Price ▲

Robert Merrill, Baritone
with Russ Case and his Orchestra

It's always a treat when you can have your lighter moments of song vested with vocal and musical handling of the highest order. Somehow, when Robert Merrill sings, be it a ditty, an operatic favorite, or the current Broadway hit tune, audiences these days sit back with the happy anticipation of something out of the ordinary. The popular young baritone goes west this month with a couple of real American favorites, Guion's *Home on the Range* and Hill's *The Last Round-Up*. With Russ Case's expert hand guiding the orchestra, this ten-inch disc takes its place as a super semi-popular special.



Robert Merrill

RCA Victor No. 10-1271
 \$.75 List Price ▲

TRAUMEREI, Op. 15, No. 7 SCHUMANN-HULLWECK
ALBUM LEAF, Op. 28, No. 3 GRIEG-HARTMANN

Mischa Elman, Violinist
with Leopold Mittman at the Piano



Mischa Elman

Originally written for piano, the tender *Träumerei* (Dreaming) from Robert Schumann's *Scenes from Childhood*, is one of that master's most charming and whimsical expressions. In its superb violin arrangement, Messrs. Hüllweck and Elman have completely captured the lovely flavor of this well known and beloved composition. On the reverse side, Mischa Elman, in his incomparable manner, offers an arrangement of the third of *Four Album Leaves*, also written for piano, by Edvard Grieg. This gemlike disc is a real delight!

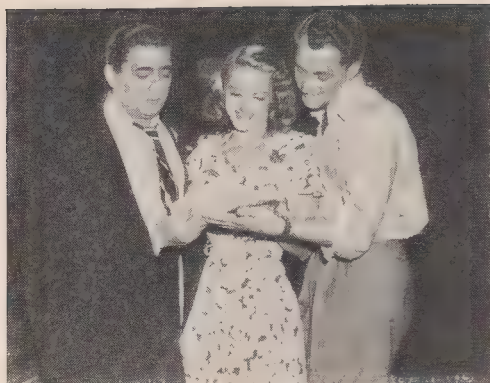
DANZA PIEMONTESE IN A, Op. 31, No. 1 SINIGAGLIA
 ("On Popular Themes")

RCA Victor No. 11-9446
 \$1.00 List Price ▲

Here's a bit of sparkling gaiety from that masterful director of light music, Arthur Fiedler, and his equally masterful body of musicians, the Boston "Pops" Orchestra. Their always lively choice of composition, enhanced by artistic seriousness of performance, has placed them among top favorites of record audiences everywhere. This month they offer a fetching work from the pen of Turin-born Leone Sinigaglia, a pupil of Dvořák. *Danza Piemontese*, a standard item on Boston "Pops" programs, is now destined to follow recording-wise in the tracks of its concert hall successes!



Arthur Fiedler



Jan Peerce, pictured with Martha O'Driscoll and William Prince, offers two beloved songs



Leopold Stokowski conducts two movements from Tchaikovsky's Fifth Symphony

Music in the movies "Carnegie Hall"

WERE the historic walls and corridors of New York's famed Carnegie Hall to speak, they would undoubtedly reveal stories every bit as thrilling and heartwarming as this tale filmed so tastefully by Morris Le Baron. Now playing at motion picture theatres throughout the country, *Carnegie Hall*, with its burst of glorious music and its tender story, actually filmed against the Hall's fascinating background, is something you won't want to miss!

Commencing with the opening days of this shrine of music in 1891, attention is focused on little *Nora Ryan*, a music-loving child fresh

from Ireland's shores. She has come to live with her aunt, who works as a charwoman at Carnegie Hall. Nora's growing love for music, her marriage to a brilliant concert pianist with its tragic ending, and the son she raises to follow in his father's footsteps is the theme around which the tale is woven.

In addition to Marsha Hunt as *Nora*, you will see William Prince, Frank McHugh and Martha O'Driscoll in important roles. Of particular delight to music lovers is the host of concert artists featured, among them, four outstanding names from RCA Victor's "Red Seal"
(continued on page 14)

Heifetz, chatting with Marsha Hunt, will thrill you with the Tchaikovsky Violin Concerto



Artur Schnabel plays the exciting Fire Dance by Falla





Count Basie recordings now available

Once the contract was signed, RCA Victor lost no time in getting the Count and his band on wax. Two of their recordings are now on the market—and they're sensational!

The first, whose title is sweeping the country like mad, is *Open the Door, Richard!*—a real natural for Count Basie. On the reverse side of the record is *Me and the Blues*, with some fine vocalizing by Anne Moore.

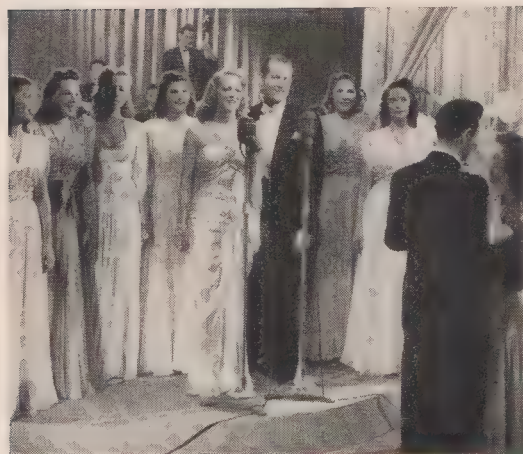
The other record is a terrific little riff tune called *Free Eats*, featuring Bill Bailey as vocalist. This is backed with an all instrumental jive number entitled *Bill's Mill*.

Ask for records 20-2127 and 20-2148.



An early picture of Count Basie

Vaughn Monroe offers treat in "Carnegie Hall"



Mellow-voiced Vaughn Monroe, whose albums have been causing a mild sensation with fans everywhere, puts in a rather nice appearance in *Carnegie Hall*. Vaughn, in a swell nightclub sequence, sings *Beware, My Heart!* the tune destined to become a real hit throughout the nation.

One of our top "pop" recording artists, Vaughn, with his smooth baritone, has recently won starry-eyed youngsters and oldsters alike with his *Dreamland Special Album*. Now, with *Beware, My Heart!* he's certain to make more vocal history!

The record number is 20-2084, the price \$.60

Vaughn Monroe in a scene from Carnegie Hall. Beside him out front is Martha O'Driscoll

An album you won't want to miss



(P-169—\$3.15)

It's a Freddy Martin special—and it's chock-full of the successful versions he's created of classic favorites! You'll hear *Warsaw Concerto*, *Intermezzo*, *Tchaikovsky Piano Concerto No. 1*, *Cornish Rhapsody Theme*, *Grieg Piano Concerto*, *Night and Day*, *Rachmaninoff Piano Concerto No. 2* and *Symphony Moderne*.

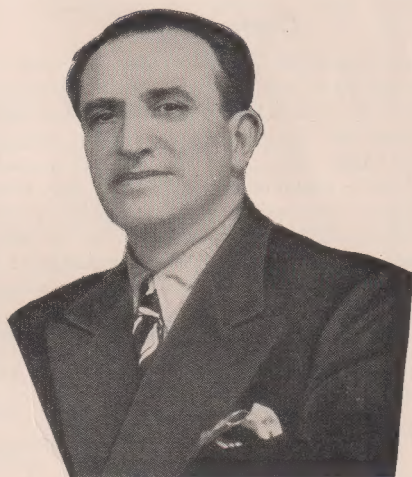
Two of these numbers are new—the *Cornish Rhapsody Theme* and *Night and Day*. In the first you'll hear the piano playing of Jack Fina, who is no longer with the band. The latter composition spotlights the playing of Murray Arnold who took Fina's place when he left to form his own band.

Concertos for Dancing is one of the smart new "musts"—don't miss it!

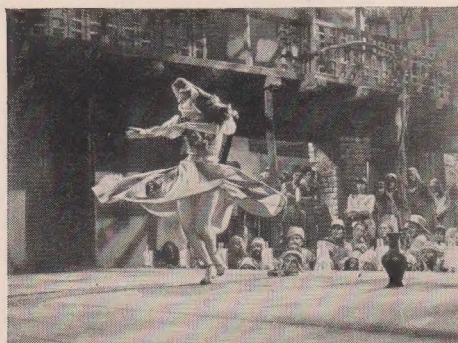
Al Goodman conducts music from "Scheherazade"

Another film currently flashing across the nation's screens is Universal's fabulous production, *Song of Scheherazade*, complete with the Russian Navy of 1865, sultry Moroccan nights, tantalizing gypsy beauties and the incomparable melodies of Rimsky-Korsakoff.

Starring lovely Yvonne de Carlo and Jean



Al Goodman



Yvonne de Carlo in an exciting dance sequence from *Scheherazade*

Pierre Aumont, the film tells the story of the composition of *Scheherazade*—of the young Rimsky-Korsakoff as a naval cadet and of the beautiful gypsy dancer who inspired his music.

RCA Victor is pleased to announce a 12" recording of two excerpts from the film. Maestro Al Goodman, in his usual terrific style, conducts *Hymn to the Sun* and *Gypsy Dance*. These are super arrangements—beautifully performed!

Ask for RCA Victor No. 28-0412—\$0.75 list price.

Carnegie Hall

(continued from page 11)

label—Heifetz, Rubinstein, Stokowski and Jan Peerce.

Happily, most of their musical offerings for the film are available on records for repeat performances: Rubinstein's playing of Falla's *Ritual Fire Dance*—No. 1596; the Tchaikovsky *Violin Concerto*, played by Heifetz—DM-356; and Jan Peerce singing *O Sole Mio* and Rossini's *La Danza*—No. 10-1145.

A good deal of what you will hear in the

picture is also available on RCA Victor "Red Seal" records. Here is a portion of the substantial list: Toscanini conducting the NBC Symphony Orchestra in Beethoven's *Leonore Overture No. 3*—DM-1098, the *Prelude to Wagner's Die Meistersinger*—11-9385, and Beethoven's *Fifth Symphony*—DM-640; the Schumann *Quintet*, played by the Primrose Quartet with the pianist Sanromá—DM-736, and the *Overture and Wedding March* from Mendelssohn's *Midsummer Night's Dream*—recorded by Fiedler and the Boston "Pops"—11919 and 11920.

"The Great Elopement"

(Continued from page 9)

cluded on these record sides. We hear the following: *In the Pump Room* (Introduction); *Beau Nash*; *The Linleys*; *Hunting Dance*; *Love Scene*; *Quarrel*; *The Weary Flunkies*; *The Plot*; *Sarabande*; *Gigue*; *Second Love*

Scene; *Minuet Hornpipe* and *Intermezzo*.

To both concert and record audiences Sir Thomas's direction of music of the early classic masters has become legendary. Here he gives a typical performance filled with piquant charm and flavor. This is lovely music of Handel, beautifully recreated!

Oratorio Arias

(continued from page 7)

in this form, both represented on these records, were *St. Paul* (1836) and *Elijah* (1846). From the former, Norman Cordon sings *O God, have mercy upon me*, St. Paul's aria in which he implores God for mercy, then determines to go forth and preach Christ's gospel.

From *Elijah*, we hear *Lord God of Abraham*, a prayer of simple dignity and part of

the episode of the rival sacrifices. We also hear the tragic aria of Elijah in the desert, *It Is Enough*, in which he admits the failure of his mission and asks for death.

It was this oratorio, based on the Old Testament figure of the great Hebrew prophet, that culminated the luminous spirit and musical genius of Mendelssohn, and it was the last great work before his death the following year.

"MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	May	Feature Title	Album Number	List Price	Program No.	May	Feature Title	Album Number	List Price
2729	1	A Date with Rossini <i>Toscanini-NBC Sym. Orch.</i>	DV-2	\$8.85	2739	15	Delius: The Walk to the Paradise Gardens <i>Goossens-Cincinnati Sym. Orch.</i>	Single Records	
2730	4	Gruenberg: Concerto for Violin and Orch. <i>Heifetz-Montez-San Francisco Sym. Orch.</i>	DM-1079	\$4.85	2740	18	d'Indy: Istar <i>Montez-San Francisco Sym. Orch.</i>	SP-16	\$2.25
2731	5	Glazounoff: The Seasons <i>Dorati-Dallas Sym. Orch.</i>	DM-1072	\$4.85	2741	19	Brahms: Love Song Waltzes <i>RCA Victor Choral-Luboshutz & Nemenoff</i>	DM-1076	\$3.85
2732	6	Prokofieff: Classical Symphony in D <i>Golschmann-St. Louis Sym. Orch.</i>	DM-942	\$2.85	2742	20	Schubert: Symphony No. 6, in C <i>Beecham-London Philh. Orch.</i>	DM-1014	\$4.85
2733	7	Mendelssohn: Symphony No. 5, in D Minor <i>Beecham-London Philh. Orch.</i>	DM-1104	\$4.85	2743	21	Bizet: Carmen (Excerpts) <i>Swarthout-Albanese-Merrill, et al</i>	DM-1078	\$7.00
2734	8	Ravel: Ondine <i>Brailowsky, Pianist</i>	Single Records		2744	22	Copland: Appalachian Spring <i>Koussevitzky-Boston Sym. Orch.</i>	DM-1046	\$4.00
2735	11	Bach: Brandenburg Concertos Nos. 3 and 4 <i>Koussevitzky-Boston Sym. Orch.</i>	DM-1050	\$4.85	2745	25	Prokofieff: Sonata No. 7 <i>Horowitz, Pianist</i>	DM-1042	\$2.85
2736	12	Puccini: Highlights from Mme. Butterfly <i>Albanese-Melton-RCA Victor Orch.</i>	M-1068	\$3.85	2746	26	Handel and his friend, Beethoven <i>Koussevitzky-Boston Sym. Orch.</i>	Single Records	
2737	13	Songs and Spirituals <i>Anderson-Kipnis</i>	Single Records		2747	27	Sibelius: Symphony No. 2, in D <i>Koussevitzky-Boston Sym. Orch.</i>	DM-272	\$6.85
2738	14	Khatchaturian: Concerto for Piano and Orch. <i>Kapell-Koussevitzky-Boston Sym. Orch.</i>	DM-1084	\$4.85	2748	28	Mozart Operatic Arias <i>Maynor-Stieber-Merrill</i>	Single Records	
					2749	29	Movie Music: Duel in the Sun, Humoresque, Carnegie Hall <i>Heifetz-Peerce-Fiedler-Boston "Pops" Orch.</i>	Single Records	

"THE MUSIC YOU WANT"—Station Guide

			Time						Time		
City	Station	Kc.	(P.M.)			City	Station	Kc.	(P.M.)		
Albert Lea, Minn.	KATE	1450	11:00			Madison, Wis.	WHA	970	8:00		
Anderson, S. C.	WAIM	1230	(Varies)			Manchester, N. H.	WMUR	610	8:30		
Asheville, N. C.	WNCA	1340	11:15			Marion, Ohio	WMRN	1490	10:30		
Austin, Texas	KVET	1490	2:00			McComb, Mississippi	WSKB	1230	7:30		
Baltimore, Md.	WCBM	1400	11:30			Nashville, Tenn.	WSM-FM	650	9:00		
Bellingham, Wash.	KVOS	790	1:30			New Haven, Conn.	WNHC	1340	10:30		
Binghamton, N. Y.	WINR	1490	3:00			New Orleans, La.	WDSU	1280	10:35		
Boston, Mass.	WBZ	1030	11:03			New York	WNEW	1130	9:00		
Buffalo, N. Y.	WEBR	1340	11:30			Norman, Okla.	WNAD	640	1:45		
Burlington, N. C.	WBBB	920	4:30			Omaha, Neb.	KOIL	1290	(Varies)		
Carthage, Ill.	WCAZ	1080	2:35			Pensacola, Fla.	WCOA	1370	(Varies)		
Charlottesville, Va.	WCHV	1240	11:30			Philadelphia, Pa.	KYW	1060	(Varies)		
Cleveland, O.	WTAM	1100	*(Varies)			Pittsburgh, Pa.	KDKA	1200	(Varies)		
Columbia, S. C.	WIS	560	11:30			Portland, Ore.	KWJJ	1080	6:30		
Concord, N. H.	WKXL	1240	3:00			Portsmouth, N. H.	WHEB	750	3:00		
Cordele, Ga.	WMJM	1490	8:00			St. Petersburg, Fla.	WSUN	620	11:15		
Dallas, Texas	KERA	24300	(Varies)			Salt Lake City, Utah	KUTA	570	11:00		
Denver, Colo.	KOA	850	11:30			Salt Lake City, Utah	KDYL	1320	12:00		
Des Moines, Iowa	KSO	1460	10:30			San Francisco, Cal.	KPO	680	11:15		
Detroit, Mich.	WJLB	1400	5:30			Savannah, Ga.	WTOC	1290	11:30		
Dubuque, Iowa	KDTH	1370	9:30			Seattle, Wash.	KOL	1300	6:30		
Duluth, Minn.	WEBC	1320	11:30			Springfield, Mass.	WBZ-A	1030	11:30		
Fort Wayne, Ind.	WOWO-FM	1190	8:30			Stevens Point, Wisc.	WLBL	930	2:30		
Honolulu, T. H.	KGU	760	9:00			Valdosta, Ga.	WGO	1450	10:30		
Iowa City, Iowa	WSUI	910	8:00			Waterbury, Conn.	WWCO	1240	(Varies)		
Jacksonville, Fla.	WPDQ	1270	11:30			White Plains, N. Y.	WFAS	1230	4:15		
Jefferson City, Mo.	KWOS	1240	3:00			Wilmington, N. C.	WMFD	1400	(Varies)		
Lafayette, Ind.	WBAA	920	8:00			Youngstown, Ohio	WFMJ	1450	11:15		
Los Angeles-Hollywood, Cal.	KFWB	980	11:30								
Louisville, Kentucky	WKYW		2:45								

Average program is 30 minutes in length, Monday through Friday.

*A. M.

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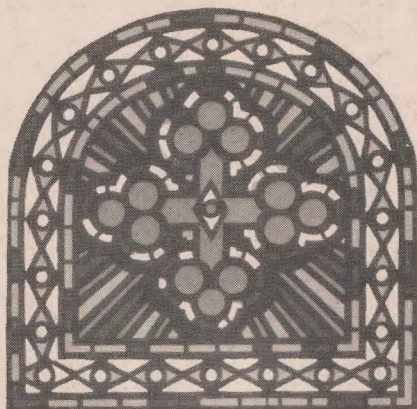
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